

waggon-headed ceiling. The ceiling is divided into nine compartments by strong contrasts of colour. It will be remarked that the centres of the ceiling are alternately of circular and lozenge form, and that while the margins of the one are red, those of the other are blue. The arabesques in the angles of each panel support figures of celebrated literary men, and geni of the various sciences. The vaulted ceilings to the galleries, or landings on each side of the staircase, also deserve notice. The colouring is also strongly contrasted, the grounds being alternately blue and red—so modified by the harmony of their arrangement as to produce a pleasing effect. Windows range on each side of the upper part of the staircase, and in the semi-circular space above them is a series of medallion heads, on a gold ground, surrounded by a blue margin. The general tone of the walls is a brownish red, with grey and pale buff panels, in which are arabesque ornaments of subdued colouring. The decoration of this staircase pleased me greatly, both from the simplicity of its main outlines, the harmony of its colouring, and its chasteness of effect; for though its colouring be powerful, rich, and cheerful, it is by no means gaudy. It has been executed too with great economy, for, with the exception of the figures, it must have been expensive to carry out, and, I am satisfied, cost no more than if it had been relieved simply by plaster cast mouldings, of which there is not one in the whole staircase.

The reading-room of this Library contrasts curiously with that in our own Museum. It is a square, divided into nine arched compartments. The ceiling of each division is vaulted, and simply ornamented in colour on a very light ground, the soffit of the arches being defined by margins, alternately blue and red, between which are gilt stars on a black ground. I imagine that 3*l.* at the utmost paid the whole cost of the little gold used in these stars; and yet, from its judicious introduction, great effect is produced. The walls are white; I think of polished stucco; the architectural forms being strongly defined by margins, having flat outlined ornament on a black ground. The door-frames are flat, and are marked by a colouring of Pompeian character, the frames being of a sort of Indian red colour, with an outer margin of dull green, and at the top a panel of warm grey; in the centre, a circle of red; above this is a coloured scroll ornament, from which springs a line drawn to the form of the arch. The caps of the pilasters are plainly moulded, form being given by colour alone.

In the other rooms of this building the ceilings are simply and elegantly ornamented, of which the illustrations now exhibited are examples. The rooms where the books are deposited are painted—walls, ceilings, cases, and all, pure white. I have dwelt at some length on the decorations of the staircase, because they seemed to me to deserve particular attention, from the theory of the power of colours having been well considered and treated in this example.

THE HOFGARTEN

Is a square, laid out as a garden, surrounded by a colonnade much in the style of the Palais Royal at Paris. One side of it is occupied by shops, cafés, &c.: at the end are the barracks. On another side is the king's palace. The ceilings and walls of the colonnade are all decorated with a series of subjects, painted by the principal artists of Munich. The subjects on the walls are historical, or battle pieces, landscapes, &c., painted in fresco. The ceilings are decorated in arabesque. Either these paintings were done in an inferior manner at first, or they have become injured by the weather: certainly they looked in a rather neglected condition when I saw them.

THE KÖNIGSBAU

Is the new palace, built for the ex-king Louis, and forms an addition to the old palace. It is a handsome structure in the Italian style, designed by Von Klenze. The interior deserves very particular notice, for its various apartments contain a series of decorations executed by the combined talent of the greatest

artists in Munich. On the first floor are the apartments of the king and queen: all of these are painted in a tasteful and beautiful manner: the sister arts of poetry and painting are here brought to illustrate each other, showing their development in the various stages of their progress. In the apartments of the king are painted illustrations from the ancient Greek poets; while in those of the queen, are representations of scenes from the poets of Germany. These rooms are finished with the utmost completeness, and the floors are all of inlaid woods, oak, ebony, maple, mahogany, &c., in patterns of great elegance and excellent workmanship.

Ascending a staircase of simple and unpretending character, we reach the first of these rooms—an *Antechamber*. Here the walls are stuccoed in imitation of green marble, and on a broad frieze is represented the expedition of the Argonauts, and other subjects, from the early Greek poets: the figures are painted in monochrome, dull red on a buff ground, outlined with black, and perfectly flat, in the style of the Etruscan vases. The ceiling is divided into small square compartments, with flat ornaments in a simple style of colouring.

The next room is also an *Antechamber*, decorated with panellings, in which are painted subjects from the early Greek poets: these are executed in the flat style, without any shadows, but various colours are employed. The general tone of the walls is cream colour, decorated in arabesque ornaments, perfectly flat. The frieze is about three feet deep, and painted with groups of figures from the poet Hesiod, on a grey ground. The general tone of the ceiling is light buff: in the square sunk panels are flat ornaments in lilac and green, and lilac and buff, alternately, on grey ground.

The next room is a *Reception Room*, decorated in the Pompeian manner. The principal panels are blue, bordered with red, the styles being white: the pilaster panels are filled with arabesque ornament, on a tea-green ground: the paintings in the centre of the panels are subjects from Homer. The ornamental cornice is white and gold, the ground of the frieze enrichment being picked in red. Above this is a broad frieze arranged in panels, containing paintings from the Iliad, and between these are white figures, the grounds being painted light green. The ceiling is arranged in four principal compartments, containing subjects from the Greek mythology in circular medallions; and subjects of the same kind are also painted in semi-circular panels. The general ground of the ceiling is almost filled with arabesque on a light ground. The border next the cornice is arranged in small panellings in white and gold, with pale blue in the sinkings. This room is much to be admired.

The *Speiseaal*, or *Dining Room*, is also decorated in the Pompeian manner. The ground of the walls is vermilion red, covered with arabesque and bacchanalian subjects, and in the centre of the chief panels are pictures from Anacreon. The pilasters, architraves, and arabesque are of marble; the doors of mahogany, gilt. The ceiling is circular, and covered with arabesque on a white ground, surrounding panels containing paintings illustrating the same poet.

The general ground of the walls of the *Throne Room* is entirely gilt, and arranged in a series of panellings, containing subjects from the poets and historians of Greece, modelled by Schwanthaler: these are intersected by fluted pilasters, supporting a rich frieze. The walls, as I have already said, are gilt, but all the raised ornaments and figures are pure white: the ceiling is formed in compartments, containing ornaments, also finished in white and gold. The walls of the adjoining reception room are decorated in the Herculean style, with ornamented columns and arabesque, on buff and green grounds, and paintings in panels, with groups illustrating the tragedies of *Æschylus*: the ceiling is vaulted, and most effectively and beautifully painted in arabesque.

The walls of the *King's Study* are entirely surrounded by a series of cabinets, painted green and gold: above them the wall is an olive drab, the cornice blue and gold; the

ceiling painted in arabesque in small compartments, and the paintings, semi-circular in form, represent subjects from Sophocles. The *King's Dressing Room* is similar in form to the last: the walls are painted: the subjects of figures are illustrations of Aristophanes. The ground of the walls of the *King's Bed Room* is principally green: in the centre is the group of *Thorwaldsen's Night*: the ceiling is divided into panellings, containing subjects from Theocritus.

This terminates the range of apartments belonging to the king, and those of the queen now commence. The first is a *waiting-room*, painted with subjects illustrating the ballads of Bürger: the walls are arranged in arches supported by pilasters: between these are panels containing the paintings: the ceiling is arranged in small square panels, containing delicate arabesque ornaments.

The next is the *Throne-room*, the walls of which are ornamented with plaster in low relief, and entirely gilt: the dado is in imitation of lapis lazuli. The frieze is very broad, and divided into panels, containing subjects from the poems of Klopstock on a blue ground, also trophies of arms on red: between these are groups of children forming caryatides on a white on gold. The ceiling is arranged in compartments, containing enrichments in white and gold, on blue and red grounds. The *queen's drawing-room* is decorated in the richest style of arabesque, in the manner of Hermitage, principally on a green ground: the whole wall space is covered with perspective of columns, interspersed with children, flower ornaments, &c.: in the frieze above is illustrated the Oberon of Wieland: the ceiling is white and gold, with coloured grounds to the ornaments. In the *queen's bedchamber* the walls are painted in green drapery: in the broad frieze above are painted very graceful illustrations from the poet Goethe. The *queen's writing-room* is also a very beautiful room: the walls here are arranged in panels: in the centres are pictures, framed with arabesque ornament—these contain subjects from the works of Schiller: the ceiling is also covered with illustrations of the same poet. In the *queen's library* the walls are covered with book-cases: the fronts of them are of looking-glass, elegantly framed by gilt brass work: the ceiling is circular and very beautifully ornamented with pictures from the works of Ludwig Tieck: the ground of this ceiling is blue, the ornaments being white and gold.

In the ball-room, which is a very beautiful apartment, the walls are painted in arabesque on a polished white stucco ground: groups of classic figures are painted in the frieze.

On the ground floor is another suite of rooms, worthy most particular notice. There are four chambers, painted by Julius Schnorr, with a series of remarkable subjects, illustrating the *Niebelungenlied*: the events of the story are represented in a series of groups, nearly life-size, painted on a very rich brown ground diapered with gold, framed with ornament in blue, brown and gold. The ceilings are vaulted, and enriched with gold ornaments on a black ground, the sails being dore-colour, and the margins fawn-colour, with mouldings white and gold. Unfortunately these rooms are not well lighted, and the colouring adopted rather increases that defect.

The *Festsaal* is the part of the palace containing the state apartments for court purposes. The ball-room is decorated with reliefs and paintings, in the Pompeian style. Two rooms are devoted to portraits of the most beautiful women of Munich, from the princess to the peasant, by M. Stieler: the walls of one room are red, the other dull green. These grand halls contain pictures, painted in encaustic, by Schnorr and others, of the battles and principal historic events, illustrating the lives of Charlemagne, Frederick Barbarossa, and Rudolph of Hapsburg: the ceilings of these rooms are white and gold, with relief of blue and red in the grounds.

The *Thronsaal*, or State Throne-room, is an imposing and very handsome apartment: large columns in white and gold range on each side, and between them are fourteen colossal statues in bronze, gilt, of the electors and